

Auction Catalogue

Etchings and Water Colors

From the Estate of

ELBRIDGE L. ADAMS

SOLD BY ORDER OF THE EXECUTORS

With Additions

To be sold

THURSDAY EVENING, NOVEMBER 5th, 1936

AT 8 O'CLOCK

Plaza Art Auction Galleries, Inc.

9, 11 and 13 EAST 59th STREET

NEW YORK



ETCHINGS AND WATER COLORS

FROM THE ESTATE OF

ELBRIDGE L. ADAMS

SOLD BY ORDER OF THE EXECUTORS

WITH ADDITIONS

JOHN TAYLOR ARMS ✓ F. W. BENSON ✓ MUIRHEAD BONE
FRANK W. BENSON ✓ D. Y. CAMERON ✓ KERR EBY ✓ JEAN FRELANT
ARMON HANSON ✓ CHILDE HASSAM ✓ FRANCIS SEYMOUR HAYDEN
ARTHUR W. HEINTZELMAN ✓ TROY KINNEY ✓ ALPHONSE LEGROS
AUGUSTE LEPERE ✓ DONALD S. MacLAUGHLAN ✓ JAMES McBEY
JOSEPH PENNELL ✓ ALBERT STERNER ✓ LEVON WEST
JAMES A. McNEILL WHISTLER ✓ ANDERS ZORN ✓ J. ZUOLGA
AND OTHERS OF EQUAL IMPORTANCE



PUBLIC SALE No. 1477

TO BE SOLD AT PUBLIC AUCTION

THURSDAY EVENING, NOVEMBER 5TH, 1936

AT 8 O'CLOCK

ON EXHIBITION

SUNDAY, NOVEMBER 1ST, 1936, FROM 2 TO 5 P. M.

And daily thereafter until evening of sale

From 9 A. M. to 6 P. M.

SALE CONDUCTED BY

EDWARD P. AND WILLIAM H. O'REILLY
AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two more bidders, the lot so in dispute shall be immediately put up again and resold.
2. Any bid which is not commensurate with the value of the article offered, which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.
4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.
5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within TEN DAYS from the sale; THE PLAZA ART AUCTION GALLERIES, INC., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in a lot, and making no warranty whatever.
6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer shall immediately notify THE PLAZA ART AUCTION GALLERIES, INC., of such loss.
7. To prevent inaccuracy in delivery and inconvenience in settlement of purchases, no lot can on any account be removed during the sale.
8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.
9. Upon failure to comply with the above conditions, the money deposited in payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.
10. Unless the sale is advertised and announced as absolute and unrestricted, the Auctioneer reserves the right to bid.
11. All claims must be made within 10 days after sale.
12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchases. The undersigned will, however, afford to purchasers every facility for employing current and reasonable rates carriers and packers; doing so, however, without assumption of responsibility on their part for the acts and charges of the parties engaged for such service.
13. Records: The records of the Auctioneers and THE PLAZA ART AUCTION GALLERIES, INC., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damages shall lie.
14. In lots where quantities are specified, articles are sold at so much each.
15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of two per cent (2%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. AND W. H. O'REILLY, AUCTIONEERS

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Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY BE
OBTAINED FOR ONE DOLLAR

THURSDAY EVENING, NOVEMBER 5TH, 1936

At 8 O'CLOCK

STANLEY ANGUS

CONTEMPORARY ENGLISH ETCHER

Galt: TANTALLON CASTLE; BAMBURGH CASTLE. *Drypoints*
Original drypoints, signed in pencil . . . *Stanley Angus*. Fine
impressions, in perfect condition. Together 2 pieces. **10**

JOHN TAYLOR ARMS

AMERICAN: 1887

"It is good that such a man should interpret the Middle Ages for us."
—ELIZBETH M. WHITMORE.

2. CATHEDRAL AT NEVERS. *Etching*. **10**
Original etching, signed in pencil, John Taylor Arms. Fine
impression, in perfect condition. **10**

3. GARGOYLES. *Etching*. **10**
Original etching, signed in pencil, John Taylor Arms. Fine
impression, in perfect condition. **10**

4. STREET IN PORTO MAURIZIO. *Etching*. **10**
Original etching, signed in pencil, John Taylor Arms. Fine
impression, in perfect condition. **10**

ROBERT AUSTIN

CONTEMPORARY ENGLISH

"His is not the kind of genius that bursts full-fledged upon an astonished
world; he has rather the 'infinite capacity for taking pains.'"

—CAMPBELL DODGSON. **15**

5. MID-DAY REST. *Etching*.
Original etching by Robert Austin, signed in pencil. Fine impres-
sion, in perfect condition.

6. THE PLOUGH. *Etching*. **11**
Original etching by Robert Austin, signed in pencil. Fine impres-
sion, in perfect condition. Only 40 proofs.

FRANCESCO BARTOLOZZI

1728-1815

Arms? 7. WARAMUS, ARCHBISHOP OF CANTERBURY. *Stipple*
Engraving.

Stipple engraving, by Bartolozzi, printed in colors. Fine impres-
sion, with inscription, in perfect condition. **11**

MARIUS BAUER

CELEBRATED DUTCH CONTEMPORARY

- Killeman Gall. 8. MOSQUE EL HASSAN. *Etching.*
Original etching by Marius Bauer, signed in pencil. Fine impression, in perfect condition. 5

GIFFORD BEAL

1879-

CONTEMPORARY AMERICAN PAINTER AND ETCHER

- Est. E. Adams 9. FISHERMAN WITH A BASKET. *Drypoint.*
Original drypoint by Gifford Beal, signed in pencil. Fine impression, in perfect condition. 12 3
10. ISLAND FISHERMAN. *Drypoint.*
Original drypoint by Gifford Beal, signed in pencil. Fine impression, in perfect condition. 12
11. "POLLY." *Drypoint.*
Original drypoint by Gifford Beal, signed in pencil. Fine impression, in perfect condition. 11
12. TANNING THE NETS. *Drypoint.*
Original drypoint by Gifford Beal, signed in pencil. Fine impression, in perfect condition. 10
- Mrs. S. K. Swift 13. THE NET WAGON. *Drypoint.*
Original drypoint by Gifford Beal, signed in pencil. Fine impression, in perfect condition. 20

- Est. E. Adams 14. MARINE. *Water Color.* 35 J. W. Schaffner
A close view of a disturbed sea. Signed lower right . . . Gifford Beal. Framed.

FRANK W. BENSON

AMERICAN: 1862-

"No one else has for a period of over twenty years so consistently charmed and captivated his public."—CHILDE REECE.

15. FLYING WIDGEON. *Etching.*
Original etching by Frank Benson, signed in pencil. Fine impression, in perfect condition. Pd.-12 50 15
- Keppel 16. YELLOWLEGS. No. 4. *Etching.*
Proof signed in pencil . . . Frank W. Benson. Rich impression, in perfect condition. 2

FRANK W. BENSON—(Continued)

- Adams 17. WINTER YELLOWLEGS. *Drypoint.*
Proof signed in pencil . . . Frank W. Benson. Fine impression.
Framed. 85
18. THE DORY FISHERMAN. *Etching.*
Original etching by Frank Benson, signed in pencil. Fine impression, in perfect condition. Pd.-10 12 1/2
19. SHELDRAKE'S BROOD. *Etching.*
Proof signed in pencil . . . Frank W. Benson. Fine impression, in perfect condition. 27 1/2

A. BEAUFRERE

CONTEMPORARY FRENCH ETCHER

- Adams 20. L'ADORATION DES ROIS MAGES. *Etching.*
Original etching by A. Beaufriere, signed in pencil. Fine impression, in perfect condition. 17 1/2
21. LA ROUTE BORDEE D'EUCALYPTUS; FERME DU L'ONCAT LE BLE. *Etchings.*
Original etchings by A. Beaufriere, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces. 15 1/2
Gaelbraut

EDMUND BLAMPIED

CELEBRATED CONTEMPORARY ENGLISH ETCHER

22. THE BUTTERFLY. *Drypoint.*
Original drypoint by E. Blampied, signed in pencil. Fine impression, in perfect condition. Pd.-12 15
- Adams 23. NEW YORK AT NIGHT; SINGLE STALLION. *Etchings (2)*
Proofs signed in pencil . . . E. Horter and E. Blampied. Fine impressions. Framed in gilt frames. Together 2 pieces. 22 1/2

MUIRHEAD BONE

SCOTTISH: 1876

"Bone is undoubtedly the supreme master of drypoint, and one of the great etchers in the history of the art."—E. S. LUMSDEN.

- Wife 24. THE SOLENT. *Drypoint.*
Original drypoint by Muirhead Bone, signed in pencil. Fine impression on Japanese paper, in perfect condition. 25

FELIX BUHOT

CELEBRATED FRENCH ETCHER. BORN IN 1847; DIED IN PARIS IN 1898

"... Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the form of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—LEONCE BENEDITE.

Killeman Gall.

25. LA PLACE BRED. *Etching and Drypoint.*
Bourcard, No. 128. Original etching by Felix Buhot, signed in the plate. Fine impression, (margins slightly stained).

26. THE TIARA. *Etching and Aquatint.*
Bourcard, No. 173. Original etching by Felix Buhot, signed in pencil, and with note in artist's writing. Fine impression on Japanese paper.

Keppel

27. LES OIES. *Etching.*
Original etching by Felix Buhot. Rich early trial proof, in perfect condition. Very rare.

N. BRIGHTWELL

CONTEMPORARY ENGLISH ETCHER

Killeman Gall.

28. MONKEYING; DIC-DIC. *Drypoint and Lithograph.*
Original drypoint by Brightwell and lithograph by Wood, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces.

AUGUSTE BROUET

CELEBRATED CONTEMPORARY FRENCH ETCHER

O

29. LEPORTE ST. MICHELET. *Drypoint.*
Proof signed in pencil . . . A. Brouet. Fine impression. No. 30 of edition, limited to 60 proofs. Framed. Pd-10

MARGARET DELISLE BURNS

ENGLISH: CONTEMPORARY

Est. E. Adams

30. RAPALLO. *Ink Drawing and Water Color.*
View of the Church at Rapallo with peasants in foreground and barb fence on right. Signed lower right. Margaret Delisle Burns. 1924. Framed.

CHARLES W. CAIN

CELEBRATED CONTEMPORARY AMERICAN ETCHER

- monGall. 31. CASTLE ELIZABETH—JERSEY. *Drypoint.*
Original drypoint signed in pencil, Charles W. Cain. Fine impression, in perfect condition. 3

SIR DAVID Y. CAMERON

SCOTTISH: 1865

Malcolm C. Salaman, English critic, places Cameron among the great etchers of all times in these words: "All the honors and distinctions that have come to the master from Academies, Societies, the State and Sovereign are but synonyms for that artistic honor which is the true inwardness of any work that bears the name of D. Y. Cameron."

32. THE STAIRS, ROWALLAN. *Etching.*
Rinder, No. 173. Original etching signed in pencil, D. Y. Cameron. Fine impression in perfect condition. 15 27 1/2

- urKe 33. LAKE AT MONTEITH. *Drypoint.*
Proof signed in pencil . . . D. Y. Cameron. Rich impression in perfect condition. 27 1/2

34. PONTE DEL TRINITA, FLORENCE. *Drypoint.*
Rinder, No. 325. Original drypoint by D. Y. Cameron, signed in pencil. Fine impression, in perfect condition. Pd.-20 15 1/2

35. THE STAIRS, ROWALLAN. *Etching.*
Rinder, No. 173. Original etching signed in pencil . . . D. Y. Cameron. Fine impression on Japanese paper, surface slightly rubbed; and trimmed to plate-mark. Pd-30 17 1/2

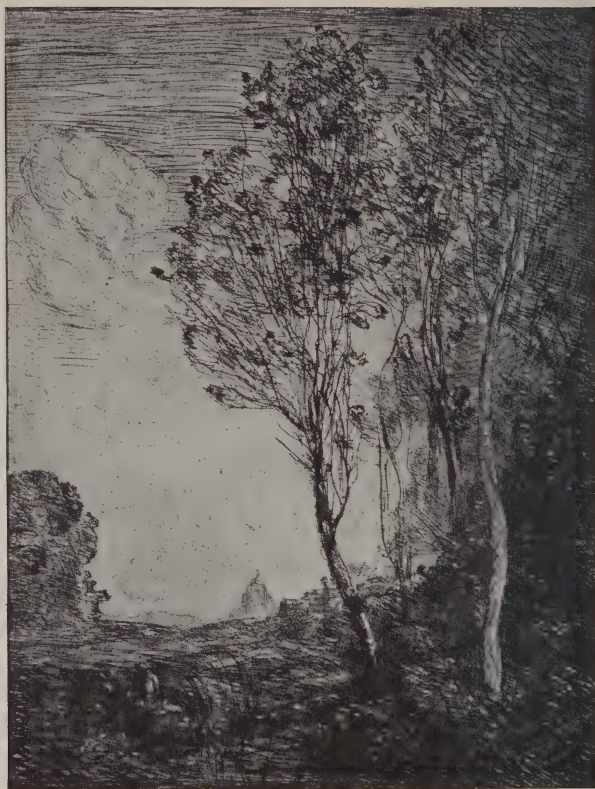
- anGall. 36. THE EGYPTIAN MIRROR. *Drypoint.*
Rinder, No. 408. Original drypoint by D. Y. Cameron, signed in pencil. Fine impression, in perfect condition. 15 27 1/2

- Swift 37. NITHSDALE. *Drypoint.*
Original drypoint by D. Y. Cameron, signed in pencil. Fine impression on thin Japanese paper, in perfect condition. 27 1/2

MARY CASSATT

CELEBRATED AMERICAN ETCHER AND PAINTER

38. PRÈS. DE LA FENETRE. *Drypoint.*
Proof signed in pencil . . . Mary Cassatt. Fine impression. Framed. 27 1/2



[NUMBER 39]

JEAN-BAPTISTE CAMILLE COROT

CELEBRATED FRENCH PAINTER AND ETCHER

39. SOUVENIR D'ITALIE. *Etching.*

Original etching by Corot. Printed by Delatre and published for A. Carat, etc. Fine impression. Framed. Pd.-1

[SEE ILLUSTRATION]

40. THE CASTLE. *Drawing.*

Original pencil drawing attributed to Jean-Baptiste Camille Corot, fine delicate example.

Est. E. Adams

ARTHUR B. DAVIES

CONTEMPORARY AMERICAN ETCHER

- Adams 41. STANDING NUDE. *Chalk and China White Drawing.*
Original drawing signed . . . Arthur B. Davies. Framed. 15
42. AUTUMN. *Aquatint.*
Original aquatint by Arthur B. Davies, signed in pencil. Fine impression, in perfect condition. 10
43. NUDE STUDY. *Drypoint and Aquatint.*
Original drypoint by Arthur B. Davies, signed in pencil. Fine impression, in perfect condition. 5
44. LITHOGRAPHS BY ARTHUR B. DAVIES.
Group of various figures studies in lithography by Arthur B. Davies, all signed in pencil. Together, 8 pieces. 6

WARREN DAVIS

NOTED AMERICAN ETCHER

- on Gall. 45. "NOTES ON COPPER." *Ethcing.*
Original etching signed in pencil by Warren Davis. Fine impression, in perfect condition. 10
- ur Ke 46. SEATED NUDE. *Pencil and Pastel.*
On brown paper, signed . . . Warren Davis. 37 1/2
47. RECLINING NUDE. *Pencil and Pastel.*
On brown paper, signed . . . Warren Davis. 17 1/2
48. NUDE STUDY. *Pencil and Pastel.*
On brown paper, signed . . . Warren Davis. Framed. 10

FRANCIS DODD

CONTEMPORARY ENGLISH

- on Gall. 49. PORTRAIT OF MUIRHEAD BONE (1931). *Drypoint.*
Original drypoint by Francis Dodd, signed in pencil. Fine impression, in perfect condition. 8

PAUL DOUGHERTY

CONTEMPORARY AMERICAN PAINTER AND ETCHER

- Adams 50. ETCHINGS BY PAUL DOUGHERTY.
Original etchings signed in pencil by Paul Dougherty, The Riverside Willows; The Cove; The Artist's Ship Yard. Fine proofs, in perfect condition. Together, 4 pieces. 15

DUFRESNE

- Killeman Gall. 51. JUE DE MASSACRE. *Drypoint.*

Original drypoint signed in pencil by Dufresne. Fine impression, in perfect condition.

ALBRECHT DURER

GERMAN: 1471-1528

There is one thing on which critics agree—Albrecht Durer was the greatest artist the world has produced up to now. From whatever angle we survey his work, by whatever standard we attempt to measure his greatness, we come always to the same conclusion.

52. VIRGIN WITH CROWN OF STARS; THE RAISING OF LAZARUS. *Engraving and Etching.*

Bartsch, No. 31. Original engraving by A. Durer, and the etching by Rembrandt. Good impressions, in perfect condition. From the Herbert L. Rothchild collection. Together, 2 pieces. 10-27³⁰ Lot

- Killeman Gall. 53. CHRIST ON THE MOUNT OF OLIVES. *Woodcut.*

Bartsch, No. 6. Original woodcut by Albrecht Durer, signed in the block, AD 1515. Good impression, in perfect condition.

54. THE HOLY FAMILY. *Woodcut.*

Bartsch, No. 102. Original woodcut by Albrecht Durer, signed in the plate, AD. Fair impression, in good condition.

- Killeman Gall. 54a. OEUVRE DE ALBRECHT DURER.

Reproduit et Publie par Armand-Durand. Texte par George Duplessis. In cloth portfolio. 1 vol.

KERR EBY

CELEBRATED CONTEMPORARY AMERICAN ETCHER

55. A KISS FOR THE KAISER. *Drypoint*

Original drypoint signed in pencil, Kerr Eby, imp. Fine impression, in perfect condition.

- Keppel 56. ~~MACHINE GUNS~~ *Etching.* out

Proof signed in pencil . . . Kerr Eby, imp. Fine impression, in perfect condition.

57. INFANTRY, CHATEAU THIERRY. *Lithograph.*

Proof signed in pencil . . . Kerr Eby. Fine impression, in perfect condition.

KERR EBY—(Continued)

58. SPRING FRESHETS. *Etching.*
Proof signed in pencil . . . Kerr Eby, *imp.* Fine impression, in perfect condition. 25
59. SHIPPING. *Etching.*
Proof signed in pencil . . . Kerr Eby, *imp.* Fine impression, in perfect condition. 25
60. EDGE OF THE SAHARA. *Etching.*
Proof signed in pencil . . . Kerr Eby. Fine impression. Framed. 12 1/2
61. DRIFTWAY EVENING. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 22 1/2
62. AEROPLANE. *Etching.*
Proof signed in pencil . . . Kerr Eby, *imp.* Fine impression, in perfect condition. 5
63. NORTH COUNTRY. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 15
64. POLPERRO. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 20
65. SALISBURY PLAINS. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. Pd.-12 50 12 1/2
66. SNOW ON THE ASPETUCK. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 20
67. ST. OUVEN, ROUEN. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 15
68. THE FAMILY. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 8
69. THE MEDWAY. *Etching.*
Original etching by Kerr Eby, signed in pencil. Fine impression, in perfect condition. 17 1/2

JEAN FRELANT

CONTEMPORARY FRENCH ETCHER

Est. E. Adams

70. LE PORT DE VANNES; HAYING TIME. *Etching.*
Original etchings by Jean Frelant, signed in pencil. Fine impression, in perfect condition. Together 2 pieces. 9
71. RETURN TO THE COTTAGE; COWS IN AN ORCHARD. *Drypoints.*
Original etching and drypoint by J. Frelant, signed in pencil. Fine impressions, in perfect condition; also signed proofs of L'Enfant and The Tomb. Together 4 pieces. 8
72. LANDSCAPE AND COTTAGE; LANDSCAPE AND WIND-MILL. *Water Colors* (2).
Pair of French landscapes. Signed and dated . . . Frelant, 1921. Framed. 10
73. LANDSCAPE AND COWS; LANDSCAPE AND COTTAGE. *Water Colors* (2).
Pair of French peasant scenes. Signed . . . Jan Frelant. Framed. Together 2 pieces. 11

FRANCISCO GOYA

SPANISH: 1746-1828

Keppel

74. BANDARILLAS. *Etching.*
Original etching by Goya. One of the bull fight series. Fine early impression, in perfect condition. 15

JOSEPH GRAY

Kleeman Gall

75. LOCH RENNOCH. *Drypoint.*
Original drypoint signed in pencil by Joseph Gray. Fine impression, in perfect condition. 3 1/2



[NUMBER 76]

F. L. GRIGGS

ENGLISH: 1876

"In the etching of Mr. Griggs we must not look for incident. To appreciate them our minds must be attuned to peaceful meditation at the evening hour, sung in immortal voice by Gray and Collins . . . No other living etcher approaches Palmer so closely in the high finish of his finely etched work, where in all the intricacy of its cross-hatching there is always light enough for the eye to penetrate into the gloomiest depths."—CAMPBELL DODGSON.

THE MAYPOLE. *Etching.*

Proof signed in pencil . . . F. L. Griggs. Rich impression. Framed.

[SEE ILLUSTRATION]

SIR FRANCIS SEYMOUR HADEN

ENGLISH: 1818-1910

"Dealing with Etching, he has wrung from it generally the effects most specially vouchsafed to it: he has taken advantage of its possible economy, of its power of swift suggestiveness."—FREDERICK WEDMORE.

Mrs. V. Kiorboe

77. DUNDRUM RIVER. *Etching.*
Signed in the plate . . . Seymour Haden. Fine impression. Framed. 12-

78. THREE TREES. *Etching.*
Signed in the plate . . . S. Haden. Fine impression. Framed. 11-

ARMEN HANSEN

CONTEMPORARY AMERICAN ETCHER

Kleman Gall.

79. REQUIEM. *Etching.*
Original etching by A. Hansen, signed in pencil. Fine impression, in perfect condition. 10-

CHILDE HASSAM

1859-1934

"When I come to the works of Childe Hassam, I think of two things—light and air."—JOHN TAYLOR ARMS.

Keppel

80. EASTHAMPTON IDYLL. *Etching.*
Original etching by Childe Hassam, signed in pencil. Fine impression, in perfect condition. 17 1/2

H. Katz

81. HOME SWEET HOME, COTTAGE No. 2. *Etching.*
Original etching by Childe Hassam, signed proof in pencil. Fine impression, in perfect condition. 25

W. Hartung

82. THE BIG HORSE CHESTNUT. *Etching.*
Original etching by . . . Childe Hassam, signed proof in pencil; also noted in pencil by Mr. Hassam very fine old paper. Rich impression, in published condition. 37 1/2

Mrs. S. K. Swift

83. FIFTH AVENUE. *Etching.*
Original etching by Childe Hassam, signed in pencil. Fine impression, in perfect condition. 27 1/2

W. Hartung

84. THE WHITE KIMONA. *Etching.*
Proof signed in pencil . . . Childe Hassam and conventional mark. Fine impression. Mounted. 20

85. THE STEPS. *Etching.*
Original etching by Childe Hassam, signed in pencil. Fine impression, in perfect condition. 30

ARTHUR WM. HEINTZELMAN

AMERICAN: 1891

"Considering his work as a whole, he has probably produced fewer unimportant plates than any artist working today. His prints are appealing from a human interest standpoint and hold every possibility of a successful future."

- pel 86. BEETHOVEN (FATIGUE). *Drypoint.* 22 1/2

Proof signed in pencil . . . Arthur Wm. Heintzelman. Fine impression, in perfect condition.

87. SILENT CHRIST. *Drypoint.* 15

Original drypoint by Arthur W. Heintzelman, signed in pencil. Fine impression, in perfect condition. Edition fifty proofs. 21-12

88. ARTHUR WM. HEINTZELMAN. AGUAFORTISTE. 15 Guelmelt

Par Marcel Guiot. Preface de Campbell Dodgson. Illustrated catalog of Heintzelman's work printed to a limited edition, in 2 vols. 21-30

TROY KINNEY

CELEBRATED CONTEMPORARY AMERICAN ETCHER

- yer 89. ARCADIA; DANCER. *Drypoints* (2). 9-

Proofs signed in pencil . . . Troy Kinney. Fine impression. Framed.

90. NUDE STUDY. *Pastel.*

Seated nude study signed Troy Kinney. Framed. 21-12 15

CARL LARSSON

MODERN SWEDISH ETCHER

- Gal 91. BO. *Etching.* 6-

Original etching by Carl Larsson, signed in pencil. Fine impression, in perfect condition. Rare.

MARIE LAURENCIN

CELEBRATED CONTEMPORARY FRENCH PAINTER AND ETCHER

- Edams 92. EQUITATION. *Lithograph.* 10

Original lithograph by Marie Laurencin, signed in pencil. Fine impression, in perfect condition.

- Gal 93. SELF PORTRAIT. *Lithograph.* 7-

Original lithograph by Marie Laurencin, signed in pencil. Fine impression, in perfect condition.

94. THE SWING. *Etching.* 6

Original etching by Marie Laurencin, signed in pencil. Fine impression, in perfect condition.

W. LEE-HANKEY

ENGLISH: 1869

Mr. Martin Hardie in reviewing the etchings of Lee-Hankey, refers to him as "a painter-etcher in the truest sense—I do claim for Lee-Hankey's work that it compels attention, that it rises far above the ordinary level, just because it possesses in some degree that 'something more' of intuition and temperament."

Est E. Adams

95. PERE DACHICOURT. *Drypoint.*
Original drypoint by W. Lee-Hankey, signed in pencil. Fine impression, in perfect condition.

Killeman Gall.

96. SMILES. *Drypoint.*
Original drypoint signed in pencil by W. Lee-Hankey. Fine impression, in perfect condition.

ALPHONSE LEGROS

FRENCH: 1837-1911

Legros, although born in France, spent most of his life in England and should be classed with the English School. His sensitiveness of perception, combined with subtlety of understanding, made Legros a master of portraiture. Arthur Hind says, "Nor is Legros less important in the sphere of portrait, the revival of the noble simplicity of Van Dyck's ideal is more the merit of Legros than any other."

Est E. Adams

97. CARDINAL MANNING. *Etching.*
Proof signed in ink . . . A. Legros. Rich impression. Framed.

98. HEAD OF A MAN. *Etching.*
Original etching by A. Legros, signed in pencil. Fine impression, in perfect condition.

99. LA PECHEUR A LA LIGNE. *Etching.*
Original etching by A. Legros, signed in pencil. Fine impression, in perfect condition.

100. LE LAUT DE LA COLLINE. *Etching and Drypoint.*
Original etching by A. Legros, signed in pencil. Fine impression, in perfect condition.

101. LE PETIT LAC. *Etching.*
Original etching by A. Legros, signed in pencil. Fine impression, in perfect condition.

102. PECHEURS DE TRUITES. *Etching.*
Original etching by A. Legros, signed in pencil. Fine impression, in perfect condition.

ALPHONSE LEGROS—(Continued)

103. UNE VALLEE EN BOURGOGNE: THE WAYFARER. *Etching.*
 Original etchings by A. Legros, one signed in pencil. Fine impressions, slightly stained. Together, 2 pieces. 16
104. PORTRAIT OF SIR EDWARD POYNTER. *Etching.*
 Original etching by A. Legros, signed in the plate, also two other fine etchings by Legros. Together, 3 pieces. 10
105. ORIGINAL CRAYON DRAWINGS.
 Head of a man, turned to right; pencil drawing and head of a man, turned to the left, sepia crayon drawing, both by A. Legros. Together 2 pieces. 17-

G. LEHEUTRE

CONTEMPORARY FRENCH ETCHER

106. THE OLD HOUSE. *Drypoint.*
 Proof signed in pencil . . . Leheutre. Fine impression. Framed. 17.
107. LA PASSERELLE DU QUAI MAUBOL LA ROCHELLE. *Etching.*
 Original etching by G. Leheutre, signed in pencil. Fine impression, in perfect condition. 5

AUGUSTE LEPERE

FRENCH: 1849-1918

"He is a true creator, living not only above but in his conception. He is at once serene and moved, in command of his intellectual instrument and impelled by his personal interest."—ELIZABETH LUTHER CARY.

108. AMSTERDAM. *Etching.*
 Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 32 1/2
109. AU PONT SULLY. *Etching.*
 Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 7 1/2
110. THE BARREL MAKER. *Etching.*
 Proof signed in pencil . . . A. Lepere. Fine impression. Framed. 20
111. LE RETOUR DE MARCHE DE LA VALAILLE. *Etching.*
 Proof signed in pencil . . . A. Lepere. Rich impression. No. 15 of edition limited to 35 proofs. Framed. 37 1/2

AUGUST LEPERE—(Continued)

Est. E. Adams

112. CARRIERES D'AMERIQUE. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 10-
113. CATHEDRAL DE BEAUVAIS. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 10-
114. RHEIMS CATHEDRAL. *Etching.* 22 1/2 Beils 32
Proof signed in pencil . . . A. Lepere. Fine impression. Framed.
115. COURTYARD; AU MUR. *Etchings.*
Original etchings by A. Lepere, signed in pencil. Fine early proofs, in perfect condition. Together 2 pieces 5
116. DANS LE JARDIN DE L' IMPRIMEUR DELAINE MAR-
CHANDES DES POISSON. *Drypoint and Etching.* 7 1/2
Original etchings by A. Lepere, signed in pencil. Fine impression, in perfect condition. Together, 2 pieces
117. CATHEDRAL D' AMIENS. *Etching.* 5 2 1/2
Proof signed in pencil . . . A. Lepere. Rich impression, in perfect condition.
118. VIEILLE PASSERELLE BORDO DU MORIN. *Etching.*
Proof signed in pencil . . . A. Lepere. Rich impression. First state. Only 9 proofs in this state. Framed. Pd.-11 25
119. JAVELLES DE SEIGLE. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 10
120. LA MAISON DU BUCHERON. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.
121. ROUEN. *Etching.*
Proof signed in pencil . . . A. Lepere. No. 42 of edition limited to 50 proofs. Rich impression on this paper. Framed. 10
122. LA ROUTE DE ST. GILLES. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition. 37 1/2
123. LE DEBARDEUR, QUAI DE LA GARE. *Etching.* 17 1/2
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.
124. LE JEU DU REPOSOIR. *Etching.*
Original etching by A. Lepere, signed in pencil by Mme Lepere. Fine impression, in perfect condition. 70 1/2

Est. E. Adams



[NUMBER 125]

AUGUST LEPERE—(Continued)

- Adams 125. GRAND MARCHÉ AUX POMMES. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

- { 126. NIVELLEMENT DE LA PLACE, MAUBERT. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.

- { 127. PROVINS. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.

128. SOUVENIR DE ST. DENIS. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.

129. ST. JEAN DEMONT; NANTES. *Etchings.*
Original etchings by A. Lepere, one signed in pencil. Fine impressions, in perfect condition. Together, 2 pieces.

130. PROVINS. *Etching.*
Original etching by A. Lepere, signed in pencil. Fine impression, in perfect condition.

AUGUST LEPERE—(Continued)

Est. E. Adams

131. BECUIRIEAUX. *Water Color.*
Rocky landscape view with low hills in the background. Signed
... A. Lepere. Framed. 17 1/2
132. FRENCH PEASANT COTTAGE. *Pastel and Crayon Drawing.*
A thatched roofed rural cottage and barn are located directly off a
rustled turning country road. Signed lower right ... A. Lepere, '08.
Framed. 25
133. FRENCH COAST SCENE. *Pastel and Water Color.*
From a shrubbed dune there appears lower dunes, flat beach
caused by a receding wave then to the far blue horizon. High
sun and reflection to the right. Signed lower left ... A. Lepere.
Framed. 27 1/2

WM. AUERBACH-LEVY

NOTED CONTEMPORARY AMERICAN ETCHER

134. HEAD OF AN OLD MAN. *Etching.*
Proof signed in pencil ... William Auerbach-Levy. Fine impres-
sion. Framed. 12

LINDSEY

Keppel

135. A RAJAH'S PALACE, BENARES. *Etching.*
Proof signed in pencil ... Lindsey. Fine impression, in perfect
condition. 7

LUCIANO

K. Neuman Gall.

136. MANHATTAN TAPESTRY, SPRING. *Etching.*
Original etchings, signed in pencil by Luciano and Brooks. Fine
impressions, in perfect condition. Together, 2 pieces. 3

DONALD SHAW MacLAUGHLAN

CELEBRATED CONTEMPORARY AMERICAN ETCHER

Est. E. Adams

137. TALL POPLARS, 1909. *Etching.*
Proof signed in pencil ... D. S. MacLaughlan. Rich impression.
Framed. 9

K. Neuman Gall.

138. COUR DES GOBELINS. *Etching.*
Original etching signed in pencil by D. Shaw MacLaughlan. Fine
impression, in perfect condition. 5

Est. E. Adams

139. FIELDS OF ASOLO; THE TEMPEST. *Etchings.*
Original etchings by D. Shaw MacLaughlan, signed in pencil. Fine
impressions, in perfect condition. Together, 2 pieces. 16

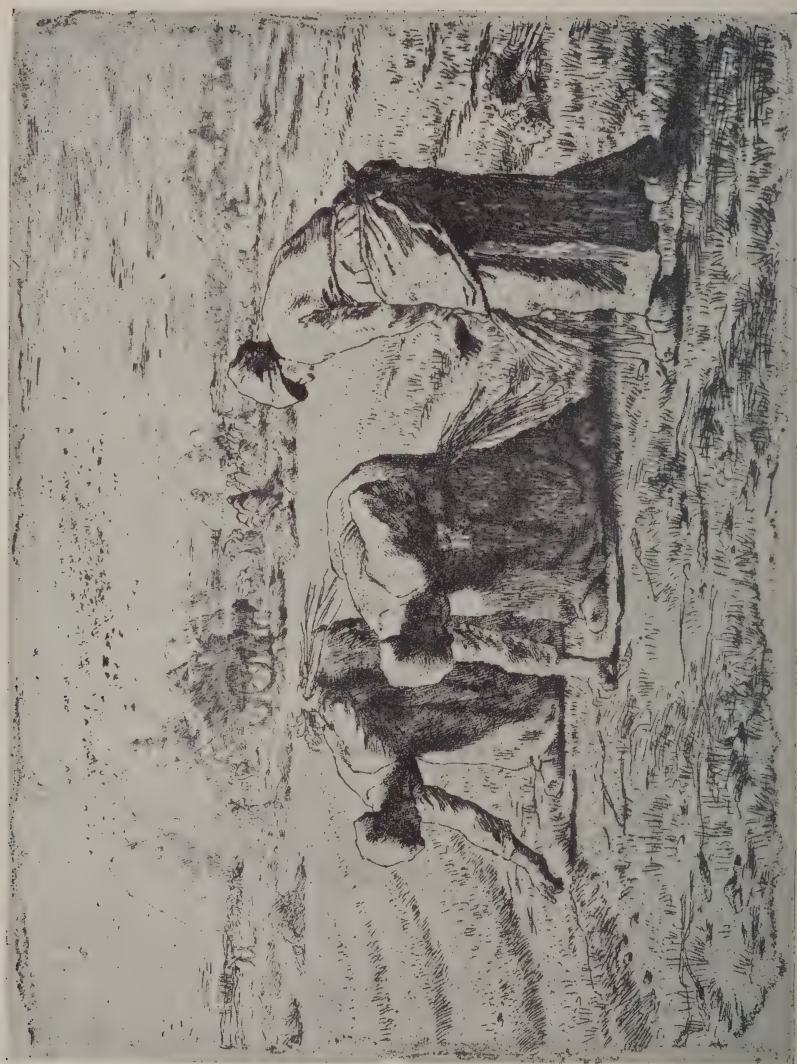
DONALD SHAW MacLAUGHLAN—(Continued)

140. TIVOLI. *Etching.*
Proof signed in pencil . . . D. S. MacLaughlan. Fine impression. Framed. 5
141. LAUTERBRUNNEN. *Etching.*
Original etching by D. Shaw MacLaughlan, signed in pencil. Fine impression, has small rust spot in sky. 22
142. RIVER SONG, No. 1; CORNISH LANDSCAPE, No. 2. *Etchings.*
Original etchings by D. Shaw MacLaughlan. Fine impressions, in perfect condition. Together, 2 pieces. 11
143. ROAD SONG, No. 1. *Etching.*
Original etching by D. Shaw MacLaughlan, signed in pencil. Fine impression, in perfect condition. 7
144. SONG FROM VENICE, No. 3; BASSANO. *Etchings.*
Original etchings by D. Shaw MacLaughlan, signed in pencil. Fine impressions, in perfect condition. Together, 2 pieces. 13
145. THE CITY OF TOWERS. *Etching.*
Original etching by D. Shaw MacLaughlan, signed in pencil. Fine impression, in perfect condition. 5
146. THE RIVER ROAD; KERNEVENAS. *Etchings.*
Original etchings by D. Shaw MacLaughlan and Beaufriere. Fine impressions, in perfect condition. Together, 2 pieces. 7
147. THE WHITE OX; ROADSIDE, SIENNA. *Etchings.*
Original etchings by D. Shaw MacLaughlan, signed in pencil. Fine impressions, in perfect condition. Together, 2 pieces. 3
148. WASHDAY AT ST. JACAUES. *Water Color.* 31
In broad, impressionist, and gayly colorful, the scene depicts woman washing on the right and a goat in the left foreground. Fine shadow study, signed lower right . . . D. S. MacLaughlan, 1926. Framed. 37 1/2

JAMES McBEY

SCOTTISH: 1883

149. RIO DIE GRECI. *Etching.*
Original etching by James McBey, signed in ink. Fine impression, in perfect condition. Pd.-25 35
150. ETCHINGS AND DRYPOINTS BY JAMES McBEY.
A Catalogue by Martin Hardie. Illustrated with reproductions and an original etching, signed in ink by James McBey. Limited edition. 20 Gall. 40



MORTIMER MENPES

MODERN ENGLISH ETCHER

151. THE GATEWAY, TOLEDO; LA PLACE BREDA. *Drypoint and Etching.* Pd.-6
Original etchings by Menpes and Buhot. Good impressions, the Buhot, slightly stained. Together, 2 pieces.

CHARLES MERYON

FRENCH: 1821-1868

Writing in 1925, Mr. E. S. Lumsden, one of the most conservative critics, spoke of Meryon, "The greatest etcher after Rembrandt the world had seen. I am not at all sure that it has yet seen a greater."

152. TOUR D' LA HARLOGE. *Etching.*
Original etching by Charles Meryon and signed in plate with initials. Fine impression. Framed.
153. OCEANIE. *Etching.*
Signed in the plate . . . C. M. (*Charles Meryon*). Fine impression, in perfect condition.

JEAN FRANCOIS MILLET

FRENCH: 1813-1875

154. THE GLEANERS. *Etching.*
Original etching by Francois Millet. Fine impression, in perfect condition.
- [ILLUSTRATED]
155. TWO MEN DIGGING. *Etching.*
Original etching by Francois Millet. Fine impression, in perfect condition.
156. A WOMAN FILLING WATER JUGS. *Wood Cut.*
Original wood cut by Francois Millet. Fine impression, in perfect condition.

MISCELLANEOUS ETCHINGS AND ENGRAVINGS

Kleeman Gall.

157. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil and ink,—Unloading the Barge, by Rapheal; Barge Scene, by Raphael; A Wind Swept Pine, by Randolph; The Steeple by Brouet and The Market Place, by Brouet. All fine proofs. Together 5 pieces.

158. MISCELLANEOUS ETCHINGS

Original etchings by Frank Short; The Shore Road, Kipford, signed in pencil; Sleeping Shop-Keeper, by Winkler, signed in pencil; and Marais de la Burbanche, by Appian. All fine proofs in perfect condition. Together 3 pieces.

159. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil by, Robbins, Old Camac St., Philadelphia; Checkers by Grant; and Romance by Tithe. All fine proofs, in perfect condition. Together, 3 pieces.

Mrs. S.A. Hunter

160. CENTRAL PARK WALL; GREAT WALL; VIA CAPRI. Etchings. (3)

By Shutz, Lumsden and Lindsay. All signed proofs. Fine impressions.

Kleeman Gall.

161. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil by Burgdorff, Forty Centuries; Making His Run, by King, and Robert Louis Stevenson's House Monterey, California. All fine proofs, in perfect condition. Together, 3 pieces.

162. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil, by Simon, The Steps; La Moutee, by Frelant; and Salmon Fisher, by Hansen. All fine proofs, in perfect condition. Together, 3 pieces.

163. MISCELLANEOUS ETCHINGS

Original etchings and drypoints signed in pencil, The Fur Cap, by Cordoba; The Sentry, by Brouet; Allegretto, by Damianakes; Hungry Soldiers, by Komjoti. All fine proofs, in perfect condition. Together 4 pieces.

Est. E. Adams

164. THE LION IN LOVE; THE HAG AND THE SLAVES.

Original engravings by Unknown Artist. Rich impressions. Framed. Together 2 pieces.

Kleeman Gall.

165. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil, by Reynard, Carnegie Concert; Windsor from Eton College, by Addams; Amsterdam, Evening, by Addams; The Dome, by Partridge; Where the Twain Shall Meet, by Dunphy; Energy, by Kay. Fine proofs, in perfect condition. Together 6 pieces.

ETCHINGS AND ENGRAVINGS—(Continued)

166. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil: Los Cerros, by Partridge; Bath Valley, by Tapp; At Anchor, by Barton; Whirlwinds, by Burr; Launching, by Kappel; The Goose, by Madersohn. Fine proofs, in perfect condition. Together 6 pieces.

167. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil: The Tree, by Nahl; After the Bath, by LeGrand; Two Children, by Abramson; Toy Department, by Bruton; Don Juan's Wives, by Nankivell; Fruhling, by Baunfeld; The Long Plait, by S. Gosse; Temptation, by Tysol. Fine proofs, in perfect condition. Together 8 pieces.

168. MISCELLANEOUS ETCHINGS

Original etchings signed in pencil: An Old German Mill, by Haig; Evening, by Hardie; Trees, Central Park, by Smith and the Penn. R. R., by Dehmann. All fine proofs, in perfect condition. Together 4 pieces.

169. MISCELLANEOUS PRINTS

Group of miscellaneous prints some original engravings, by Brueghel and Raimondi; etchings by Claude, and engravings by Weirix, after Durer; other etchings and reproductions. Together 2 pieces.

170. MISCELLANEOUS PRINTS

Group of etchings, lithographs and woodcuts by various artists, including works by Moran, Shannon, Taylor, Creswick, Martial, Carl, Bauer and others. Together 15 pieces.

171. MISCELLANEOUS PRINTS

Group of engravings, woodcuts, etchings, and one water color, by Flameng, Earlom and Vosterman. Together 18 pieces.

172. MISCELLANEOUS GROUP OF ETCHINGS ON GLASS

Group of prints, by Corot, Daubigny, Rousseau; published by Maurice LeGarrec, Paris, France. Together 27 pieces. With text in original portfolio. There were 40 in original publication, 13 pieces missing.

173. OLD MASTER ENGRAVINGS

Group of original engravings, by Heinrich Aldegrever and G. Pencz; 16 different subjects, mostly small. Good impressions. Together 16 pieces.

174. OLD MASTER ENGRAVINGS BY BEHAM

Group of original engravings, by Hans Sebald Beham, 11 different subjects, mostly small. Good impressions. Together 11 pieces.

ETCHINGS AND ENGRAVINGS—(Continued)

175. STIPPLE ENGRAVINGS, PRINTED IN COLORS 15
Belinda, engraved after Morland; The Pitcher Returning Home Safe, engraved by Barney, after Hamilton; The Bath, Cupid and Sleeping Maiden, engraved by Burke, after Kauffman. Good impressions. Together 3 pieces. 4
176. COLLECTION OF ETCHINGS, ETC. 15-
Of the Dutch and Flemish Schools, particularly Rembrandt, Ostade, etc. By D. Deuchar, Edinburgh, 1803. 1 vol.
177. SCRAPBOOK OF ETCHINGS 10-
Include 25 original plates by Claude Lorraine. About 160 etchings and facsimiles of various masters, mounted in one volume.
178. ETCHING AND ETCHERS 4
By Philip Gilbert Hamilton. Illustrated with etchings (some missing). 1 vol.

JOSEPH PENNELL

AMERICAN: 1860-1926

Arthur Hind, the great English authority on prints, says that Joseph Pennell is the most clever follower of Whistler's style among American etchers. Certainly it can be said that he is, next to Whistler, the best known American etcher.

179. GREAT COLLEGE STREET. Etching. 27 1/2
Proof signed in pencil . . . Jo Pennell. Fine impression.
180. HAYS WHARF. Etching. 7-
Wuerth, No. 455. Original etching signed in pencil, J. Pennell, imp. Fine impression, in perfect condition.
181. BATTLESHIPS UNDER BROOKLYN BRIDGE. Lithograph. 10-
Proof signed in pencil . . . Jo Pennell. Fine impression. Framed.
182. PAPER ROW. Etching. 22 1/2
Proof signed in pencil . . . Jo Pennell. Fine impression, in perfect condition.
183. GOLDEN CARNICE. Etching. 12-
Proof signed in pencil . . . Jo Pennell. Fine impression, in perfect condition.
184. THE SHOT TOWER BETWEEN THE BRIDGES. Etching. 15-
Wuerth, No. 582. Original etching by Joseph Pennell, signed in pencil. Fine impression, in perfect condition.

JOSEPH PENNELL—(Continued)

- Adams 185. MARTIQUES. *Water Color.*
From a wooded hill, the viewer sees the blue waters of the Mediterranean and Martiques nestled in the harbor, surrounded by low hills. Signed lower left . . . Jo Pennell. Framed. To the purchaser a letter will be given from Joseph Pennell referring to this water color.

- Ge 186. CATALOGUE OF THE ETCHINGS OF JOSEPH PENNELL
Compiled by Louis A. Wuerth. Illustrated with an original etching and reproductions. Published in a limited edition of only 465 copies. Fine condition. 1 vol.

187. ANOTHER COPY
Together with "The Print Collector" by Muriel Clayton.
Together 2 vols.

- 187A. Book by Hamilton
GIOVANNI BATTISTA PIRANESI
ITALIAN: 1720-1778

- Adams 188. ARCHITECTURAL SCENES. *Engravings.* (3)
Original engravings, by Piranesi. Fine impressions. Narrow ebony frames.

189. THREE MORE

190. THREE MORE

191. THREE MORE

REMBRANDT VAN RIJN

DUTCH: 1607-1669

Acknowledged by all critics to be the greatest etcher the world has ever seen. "In the whole history of art, Rembrandt stands out as one of the solitary and unapproachable personalities who have struck their own style, and stamped their influence, for good or bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting."—ARTHUR M. HIND.

- Gall. 192. THE CRUCIFIXION. *Etching.*
Bartsch, No. 80. Original etching by Rembrandt, good impression, slightly foxed.

193. SAINT FRANCIS PRAYING IN A GROTTO. *Etching and Drypoint.*
Bartsch, No. 107. Original etching by Rembrandt, signed in the plate. Good impression, in fair condition.

REMBRANDT VAN RIJN—(Continued)

Kl. Rembrandt Gall

194. THE DEATH OF THE VIRGIN. *Etching.* *Bartsch, No. 161.* Original etching by Rembrandt, signed in the plate, and dated 1639. Fine early proof, in fine condition. 37 1/2
195. CLEMENT DE JONGHE. *Etching.* *Harrington, No. 251.* Original etching by Rembrandt, signed in the plate, good impression of the last state, in fine condition. 16-
196. GREAT JEWISH BRIDE. *Etching.* *Bartsch, No. 340.* Original etching by Rembrandt, upper right corner repaired and rebaked with Van Gelder paper. Also very late impression of Rembrandt's Dr. Faustus. Together 2 pieces. 10
197. REMBRANDT ETCHINGS 25 25 H. Rem
Group of Rembrandt etchings printed from the reworked plates; Rembrandt's Mother; Jan Unterbogardus; Dr. Faustus; Rembrandt with Sabre; Rembrandt Drawing; Jan Asselyn. Together 6 pieces.
198. REMBRANDT ETCHINGS 40 H. Rem
Group of Rembrandt etchings printed from the reworked plates: The Synagogue; Three Orientals; Christ and the Samaritan Woman; The Tribute Money; Flight Into Egypt; Abraham Caresing Isaac; The Return of the Prodigal Son; Presentation in the Temple; Raising of Lazarus; Stoneing of Stephen. Together 10 pieces.

ERNEST ROTH

CELEBRATED AMERICAN ETCHER AND PAINTER

199. FONDAMENTO RIELO; CLIFF DWELLERS. *Cuenca. Etchings.* 17-
Original etchings by Ernest Roth, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces.

LOUIS ROSENBERG

NOTED CONTEMPORARY AMERICAN ETCHER

200. AYR SOPHIA, CONSTANTINOPLE. *Etching.* 7-10/12 c.
Original etching by Louis Rosenberg, signed in pencil. Fine impression, in perfect condition.

JOHN SLOAN

CONTEMPORARY AMERICAN ETCHER

Mrs. E. N. Dickson

201. "FUN, ONE CENT"; ROOGS, SUMMER NIGHT. *Etchings.*
Original etchings by John Sloan, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces. 10

JOHN SLOAN—(Continued)

202. MAN, WIFE AND CHILD; TURNING OUT THE LIGHT. *Etchings.* 10
Original etchings by John Sloan, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces.
203. THE LITTLE BRIDE; THE SHOW CASE. *Etchings.* 10
Original etchings by John Sloan, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces.
204. THE WOMAN'S PAGE; CONNOISSEURS AT AN EXHIBITION. *Etchings.* 9
Original etchings by John Sloan, signed in pencil. Fine impressions, in perfect condition. Together 2 pieces.

ALBERT STERNER

CELEBRATED AMERICAN ETCHER

205. NUDE RESTING. *Drypoint.* 13-
Original drypoint by Albert Sterner, signed in pencil. Fine impression, in perfect condition.

WALTER TITTLE

CONTEMPORARY AMERICAN

206. PORTRAIT OF BERNARD SHAW. *Drypoint.* 8-
Original drypoint by Walter Tittle, signed in ink. Fine impression, in perfect condition.

STORM VON GRAVESANDE

MODERN DUTCH ETCHER

207. THE OLD OAK. *Drypoint.* 4
Original drypoint by Storm Van Gravesande, signed in the plate. Fine impression, in perfect condition.

W. WALCOTT

CONTEMPORARY ENGLISH

208. BROOKLYN BRIDGE. *Etching.* 11
Original etching by W. Walcott, signed in pencil. Fine impression, in perfect condition.

H. FRANKS WARING

ENGLISH: CONTEMPORARY

Est. E. Adams

209. A. KENTISH CORNFIELD. *Water Color*
From the Brow of Cornfield there appears a Kentish fall landscape in which vari-colored tones predominate. Signed . . . H. Waring. Framed. 12 1/2
210. HAMMERSMITH BRIDGE. *Water Color*.
On the left, two trees border houses and road, while in the distance on the right Hammersmith Bridge crosses the river. Signed . . . H. Waring. Framed. 10

LEVON WEST

CELEBRATED CONTEMPORARY AMERICAN ETCHER

Mrs. S. K. Swift

211. THE MOUNTAIN RANGER. *Etching*. Kennedy
Proof signed in pencil . . . Levon West. Edition limited to 100 proofs. Rich impression. Framed. 30 Kennedy

Keppel

212. CASA BLANCA. *Etching*.
Proof signed in pencil . . . Levon West. Fine impression, in perfect condition. 15
213. CANE CARTS, CUBA. *Etching*.
Proof signed in pencil . . . Levon West. Fine impression, in perfect condition. 17
214. INDIAN MOTHER. *Etching*.
Proof signed in pencil . . . Levon West. Fine impression, in perfect condition. 32

Kleeman Gall.

215. ST. MARY'S LAKE, GLACIER NATIONAL PARK. *Drypoint*.
Original drypoint by Levon West, signed in pencil. Fine impression, in perfect condition. 10

JAMES A. McNEILL WHISTLER

AMERICAN: 1834-1903

"With the master-etchers of the World—Meryon's equal in one respect, and in some respects Rembrandt's—there stands James Whistler."

FREDERICK WEDMORE.

W. Hentung

216. THE UNSAFE TENEMENT. *Etching*. Kennedy
Kennedy, No. 12. Original etching by Whistler, signed on the plate. Fine impression, in perfect condition. 20

Mrs. R. Ferni

217. CHELSEA HILL. *Etching*
Proof signed in pencil, with Whistler butterfly on top and on the plate. Rich impression. Framed. 20



[NUMBER 218]

JAMES A. McNEILL WHISTLER—(Continued)

218. LA VIEILLE AUX LOQUES. *Etching.* Kennedy, No. 21. Original etching by Whistler, signed in the plate. Fine impression, in perfect condition. 22 1/2

[SEE ILLUSTRATION]

219. LA RETAMEUSE. *Etching.* Original etching by Whistler and printed by Denton. Fine impression, in foxed condition. 6

220. LONGSHOREMEN. *Etching.* Signed in the plate . . . Whistler, 1859. Fine impression, in perfect condition. Res.-25 25

JAMES A. MCNEILL WHISTLER—(Continued)

- W. Hartung
221. LONGSHOREMEN. *Etching.*
Kennedy, No. 45. Original etching by Whistler, signed in the plate. Fine impression, in perfect condition. 17
222. BILLINGSGATE. *Etching.*
Kennedy, No. 47. Original etching by Whistler, signed in the plate. Fine impression on Japanese paper, in perfect condition. 21
- Kleeman Gall.
223. PORTRAIT OF DROUET. *Etching.*
Kennedy, No. 55. Original etching by Whistler. Signed in the plate. Fine impression, in perfect condition. 10
- Adams Estate
224. THE FORGE. *Drypoint.*
Kennedy, No. 68. Original drypoint by Whistler, signed in the plate. Fine impression, on thin Japanese paper; (has few printer's folds). From the Beurdeley Collection. 27 1/2
225. HURLINGHAM. *Etching.*
Kennedy, No. 181. Original etching by Whistler, signed in the plate with the butterfly. Good impression on old paper. 17 1/2 - 20
- Keppel
226. FUMETTE. *Etching.*
Original etching by Whistler. Signed in the plate. Fine impression, in perfect condition. 17 1/2
227. LITTLE RAG GATHERS. *Etching.*
Original etching by Whistler. Signed in the plate. Fine impression, in perfect condition. 10

WINKLER

ENGLISH: CONTEMPORARY

- W. Hartung
228. MISSION STREET WHARF. *Etching.*
Original etching by Winkler, signed in pencil. Fine impression, in perfect condition. 9

R. W. WOICESKE

AMERICAN: CONTEMPORARY

Among contemporary prints the work of Woiceske stands out in the sheer beauty and detail of his landscapes.

- Kleeman Gall.
229. BIRCH WOODS. *Drypoint.*
Original drypoint signed in pencil, R. W. Woiceske. Fine impression, in perfect condition. 16
230. BROOKSIDE. *Drypoint.*
Original drypoint signed in pencil, R. W. Woiceske. Fine impression, in perfect condition. 15

R. W. WOICESKE—(Continued)

231. HEMLOCKS IN WINTER. *Etching.*
Original etching by Woiceske, signed in pencil. Fine impression, in perfect condition. 17 1/2
232. HOMEWARD PATH. *Etching.*
Original etching by R. W. Woiceske, signed in pencil. Fine impression, in perfect condition. 17 1/2
233. REFLECTIONS. *Drypoint.*
Original drypoint signed in pencil, R. W. Woiceske. Fine impression, in perfect condition. 22 1/2
234. SHADY VALLEY. *Etching.* 30 Slide
Original etching by R. W. Woiceske, signed in pencil. Fine impression, in perfect condition. 25
235. SILENT NIGHT. *Etching.*
Original etching by Woiceske, signed in pencil. Fine impression, in perfect condition. 25
236. WINTER WOODLAND. *Drypoint.*
Original drypoint signed in pencil, R. W. Woiceske. Fine impression, in perfect condition. 18

CHARLES WOODBURY

ENGLISH: CONTEMPORARY

237. DORY FISHERMAN. *Etching.*
Original etching by Charles Woodbury, signed in pencil. Fine impression, in perfect condition. 11

MAHOURI YOUNG

CONTEMPORARY AMERICAN PAINTER AND ETCHER

238. PASTIME WITH AGED OAK. *Etching.*
Proof signed in pencil . . . Mahouri Young. Fine impression, in perfect condition. 5
239. PIGS IN APPLE ORCHARD; THE FARMYARD; THE BACK DOOR. *Etchings.*
Original etchings by Mahouri Young, signed in pencil. Fine impressions, in perfect condition. Together 3 pieces. 11
240. STUDY OF YOUNG GIRL. *Drawing.*
Original drawing, signed . . . Mahouri Young. Framed. 11

ANDERS ZORN

SWEDISH: 1860-1920

"For sheer original technique and intuitive power, no modern etcher has excelled Zorn. His prints have a unique character like nothing produced in etching before them."—W. P. ROBBINS. "But it is in his etchings that the art of Ander Zorn is seen in its highest vigor, creativeness and sureness of hand."—HENRI MARCEL.

- Klleeman Gall. 241. SELF PORTRAIT. Etching. (60) 16-
Asplund, No. 180. Original etching by A. Zorn, signed in the plate. Good impression (slightly foxed).
- Curiosity Shop 242. THE FORD. Etching. (70) 35
Asplund, No. 249. Original etching by Anders Zorn, signed in pencil. Fine impression (slightly foxed).
- Keppel 243. THE FENCE. Etching. (35) 22
 Proof signed in pencil . . . Anders Zorn. Rich impression. Framed.
- Klleeman Gall. 244. SAPPO. Etching. (65) 30 37
Asplund, No. 278. Original etching by Anders Zorn, signed in pencil. Fine impression, in perfect condition.
- KEPPEL 245. THE BRIDESMAID. Etching. (45) 25
 Proof signed in pencil . . . Zorn. Fine impression. Framed. After an oil painting in the museum at Falun.
- Mrs. S.K. Swift 246. THE CABIN. Etching. 30 42
Asplund, No. 279. Original etching by Zorn, signed in pencil. Fine impression, in perfect condition.

I. ZUOLAGA

CELEBRATED SPANISH PAINTER AND ETCHER

- Klleeman Gall. 247. LES MANOLAS. Etching. 55
 Original etching by Zuolaga, signed in pencil. Fine impression on Japanese paper, in perfect condition.

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